

CREATIVE LITERARY WRITING AS AN EMOTIONAL PROJECTION

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Abstract

It is a nature to for human being to have a psychological defense mechanism where a person subconsciously denies his or her own attributes, thoughts, and emotions, which are then ascribed to the outside world, usually to other people. Thus, projection involves imagining or *projecting* the belief that others originate those feelings. Anger, sadness, as well as disappointment and dissatisfaction are sometimes projected through the less wise things, and even through the worse ones.

There might be a more creative and wise way to project one's emotion. Emotions are much better projected by even good and beneficial ways. Creative literary writing is possibly tried for the English learners who are more to keep in touch or major teaching English and literature, the students of English Education Department university level or those of in language department in senior high schools for instance. They have more portion to study English and literature than other students of non-departments. They have been accustomed with understanding literary works in the forms of prose, poetry, or drama. They are then trained to produce creative literary writing by digging up their ideas coming from their own-inner experience. Emotions they currently have could be the material for producing the literary works. The tone of the literary works will be based on what they are feeling. This paper is still an opinion paper that is possibly developed into further various researches, in particular, in the paradigm of experimental and classroom action researches.

1. INTRODUCTION

Human being is a creature who has brain to think and power to actualize what he/she thinks. Psychological and fisiological elements enable him to do so. Fisiological elements support his psychological one to make what he/she thinks and wishes come true.

Freud as quoted by Hall (1979:22-35) states that the Psychological element consists of three main systems: *id*, *ego*, and *superego*. *Id* is a system that supports human being to do things that can cure the psychological diseases as disappointment, hopelessness, sadness, and others, so that he/she can gain pleasure and happiness. *Ego* is a psychological system which controls human's wishes and adapts them to the principle reality. *Superego* is a psychological system as a moral code giving positive and negative judgments to a human's wishes (*id*), and then *ego* will be able to ignore or to make it real.

A simple illustration describes a teenager coming from an economically ordinary family who wants to have a car. This is certainly a difficult thing his parent affords to have it done. Even if he does it, he does it with a lot of trouble. In fact, the teenager may project his disappointed emotion through an act. If the act is good, even the fact motivates him to study and work hard, he is claimed to have a good balance of the three psychological systems.

A more complicated description can be illustrated: a member of village intended to compete to be the leader of the village, but he does not get any votes from the people. Then he projects his failure by committing to do anachic acts. He provokes people to fight against the elected village leader. He is then very much different from the teenager, and claimed not have a good balance of the three psychological systems.

Referring to both of the examples, I try to propose an alternative way in projecting emotion creatively without causing destructions towards other people. A more creative way of projecting emotion which seems little bit strange; but logical, is by writing creative literary works: poems, short stories, novel, drama, and even songs and films. In general, it is not a kind of interesting ways of projecting emotions, but it is not an impossible thing. Not all people like literature. Basically, we are all lovers of literary works, in whatever way we appreciate them. The simplest way of literary appreciation done by ordinary people is, for instance, by watching electronic cinemas (sinetron). Those who are categorized ordinary, but educated, as students and teachers, can have more chance to apply that alternative way. Appreciating literary works for such people does not stop on just watching films or sinetron, just reading poetries, novels and dramas. They further try to have deeper appreciation; they analyze the elements of literature of the literary works; and even after passing more often frequencies of deeper appreciation of the literary automatic or trained to have ability in producing literary works by themselves, they will be frequently unaware to have produced literary works even in the simplest form. Students sometimes or even often produce a literary word or some words on the desk, on the wall, or more creatively on their diaries.

Considering that background, I assume that it is logical enough to be easier to write something based on what people currently experience. In other words, when they are happy, sad, disappointed or even angry, they will be easier to write their ideas based on what their emotion is like. They can project their emotion to write some themes of happiness, sadness, disappointment, or anger. This seems to be a wise thing if teachers can direct our students to project their emotion by writing creative literary writing through the structured or independent assignments.

2. LITERATURE AND PSYCHOLOGY

Literature is a creation which is rich of literary or 'beautiful' language and enables to be appreciated with enjoyment; and it also gives valuable significances to all audiences (Moody, 1973:1). Literary work is a product of literature which is permanent expression in the world of some thought, feeling or idea about life and the world (Reese, 1973:9). This definition develops and one states that literary work is produced based on the writer's psychological experience and life. This then brings the relationship of literature and psychology, since literary work belongs to the area of literature, while psychological experience and life as the material or theme for producing literary work. This relationship is then called psychology-literature (Hartoko and Rahmanto, 1987:126), a branch of literature that studies literature from the psychological sides. Wellek and Austin (1950) adds that psychology-literature has four possible limitations: (i) psychology of writer as man of letters and human, (ii) psychology of writer's creative process, (iii) types and principles of psychology in literature, and (iv) psychology of readers.

The first limitation, psychology of writer as man of letters and human, seems to be the most relevant with this topic of this paper. Writer is an ordinary human like others; he may be more creative to join ideas through literary words into a composition. He also has the human's sides: psychological and mental sides. As other people, a writer also feels angry, sad, and happy. Some people do anarchic riots to project their disappointments, and a writer can actually do too; but he has wiser thinking and consideration. He chooses to have more appropriate media of projecting his emotion. His literary works are where he can creatively projects his various kinds of emotion.

Psychology-literature is also in line with the four approaches of literature cited by Abram (Teuw, 1984:50) in his *Theory of Universe*: (i) Objective Approach, (ii) Expressive Approach, (iii) Mimetic Approach, and (iv) Pragmatic Approach. The four approaches inspires the appearance of the various kinds of literary approaches. Expressive Approach, a literary approach that focuses the analysis on the writer's background of social and psychological life, inspires the existence of Emotive-Expressive Approach. This approach, in particular, focuses the psychological life of the writer for literary analysis. A concrete psychological analysis by using Emotive-Expressive Approach can be seen from the comparison of William Shakespeare's psychological life and his dramas. Young Shakespeare was an impulsive youth who was frequently in a hurry to make a decision; he was told to find failure in his household. Such condition is implicitly illustrated in one of his beginning drama, *A Mid-Summer Night's Dream*, of which characters are similar in characteristic with young Shakespeare. The characters in that drama are told to do some dangerous acts endangering others. Meanwhile, psychologically-mature Shakespeare is also reflected in his late dramas, as in *The Tempest*, of which characters represent wise and mature Shakespeare (Risdiyanto, 1997:64-66). The phenomenon of Shakespeare's psychological life reflected in his dramas also happens in Chairil Anwar's *Aku* and *Kerikil-Kerikil Tajam* which representing his anger towards Dutch colonization in Indonesia (Aminuddin, 1995:47).

Both Shakespeare and Chairil Anwar experience the disharmony of wish and fact. They both project their disappointment in literary works. They choose creative emotional projection, due to their limitation. If Shakespeare chooses to get drunk, or Chairil Anwar frantically fights against Dutch, even self-destructions they will get.

3. CREATIVE LITERARY WRITING AS AN EMOTIONAL PROJECTION

Emotional projection is defined as psychological defense mechanism where a person subconsciously denies his or her own attributes, thoughts, and emotions, which are then ascribed to the outside world, usually to other people. Thus, projection involves imagining or projecting the belief that others originate those feelings. Projection reduces anxiety by allowing the expression of the unwanted unconscious impulses or desires without letting the conscious mind recognize them.

An example of this behavior might be blaming another for self failure. The mind may avoid the discomfort of consciously admitting personal faults by keeping those feelings unconscious, and by redirecting libidinal satisfaction by attaching, or "projecting," those same faults onto another person or object (Fananie, 2001:180-181).

There are many ways to have emotional projection; the positive or the negative ones. The riots, murders, kidnapping, rapping shown on television are the forms of emotional projection. They are ofcourse the bad way of emotional projection. It seems very ironical to see the educated people like students to have physical fights as their way of projecting their emotion. This could have been handled or even prevented; but it is certainly not an easy thing. Particularly for the students, creative literary writing can be offered as strategy to cope with the problems,

although it is not as easy as the theory proposes. Initiating from the least and simplest writing activities of students at school, it has been compulsory to direct the students to listen to the language department who exclusively study literary works, to poetry when they are disappointed, ashamed. Support those whose habit is writing poetry when they are happy and their emotion in their writing. Invite the students to write their laughter, cries, and sadness. "write what you feel" can be made as a doctrine instead of projecting feeling or emotion in inappropriate ways. Ask them to make their emotion as idea for writing.

Teachers then just facilitate the students through giving structured and independent write poetry, short story, drama, diary reflecting their emotion. Wall magazine competition motivate them to produce creative literary writing as well as asking the students to upload creative literary writing in the internet. Gradually this strategy can be applied to the students of other departments as well as to all people.

4. CONCLUSION

People have different balance of psychological systems, so that they have different ways of emotional projection. The more important point is that their ways of emotional projection do not contribute negative effects for others, but hopefully shows creative and valuable effects to others.

Creative literary writing as an emotional projection is not an easy thing to apply, but it needs applying at least to the students, it shows minimum result though. Many kinds of literary works: from classical literary works to the contemporary ones are a good examples to try.

This paper is basically still an opinion, but it seems to have a great chance to be developed in further research in the paradigm of quantitative and qualitative or even in the development researches.

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